

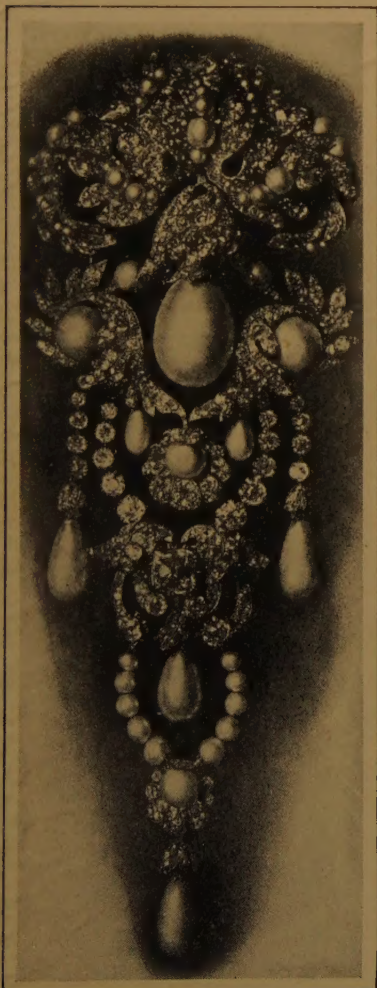
PRECIOUS GEMS

By ESTHER SINGLETON



MENTOR GRAVURES

FAMOUS GEMS (TWO PLATES) · QUEEN ELIZABETH IN COURT COSTUME WITH JEWELS
INDIAN NECKLACE · HOLY PICTURE COMPOSED OF GEMS · GREAT PEARL NECKLACE
OF THE FRENCH CROWN JEWELS



PART OF THE FRENCH CROWN JEWELS
Containing "The Regent Pearl," 337 grains,
four pear-shaped pearls of 100 grains each,
and 100 carats of diamonds

OF all beautiful things in this beautiful world, mankind best loves the brilliant gems that lie hidden in the earth's depths. Their fascination seems almost hypnotic, and has led men to commit dark deeds and to undertake long and bloody wars for their possession. No wonder that a special lore regarding their almost supernatural power has grown up around them, and that they should have been, and still are, used as talismans and amulets and charms against sorcery and to further the cause of love.

Engraved Gems

The jewels in the wrappings of mummies and in the ruins of Pompeii and Herculaneum and other places would prove the taste the ancients had for such ornaments, even if classic literature were not full of references to them. Moreover, every person of wealth and position owned a ring cut with his signet. The gem-cutter held to the rich men of Greece and Rome the position of our modern photographer. Portraits were cut in *cameo* (high relief) and the reverse of cameo, called *intaglio* (pronounced in-tal'-lee-oh, and meaning sunk into the stone) producing a cameo effect on the wax when the seal is lifted.

These engraved gems are the only portraits we have of many famous personages. The ancients cut on such hard stones as emerald, amethyst and sapphire, as well as sard, onyx, chalcedony and carnelian. Under the Ptolemies and Romans the early Christian

and Gnostic* (pronounced nos'-tick) gems appeared with their peculiar symbols. Engraved gems are a special study. About 10,000 authentic specimens exist in public and private collections. Of the latter, perhaps those of the Duke of Devonshire and the Duke of Marlborough are the most renowned.

Oriental Magnificence

It is in the Far East that we find the greatest love of jewels. India was always the object of conquest, largely for her gems. Mahmud of Ghazni (gaz'-nee), in the tenth century, repeatedly invaded the Punjab and carried home a vast amount of treasure. In his last days he visited his storehouse and wept at the heap of pearls, rubies and diamonds from which he knew he must soon part.

The Spanish ambassadors who visited Tamerlane at Samarkand in 1403 described the "Scourge of the World" (as Tamerlane was called) as wearing an immense ruby in his head dress; and among the curiosities that they saw in his palace was a golden tree the size of a man, on the branches of which hung such fruit as rubies, emeralds, turquoises, sapphires, and "wonderful pearls, selected for their shape and beauty."

Thus there seems to be some foundation for the story of Aladdin's jeweled orchard in the subterranean cavern opened to him by the magician. Tamerlane's descendants, the Mogul Emperors, were not the only potentates in India who were magnificent in gems. Every rajah of every province had, and has today, in his treasury quantities of superb jewels. When the kingdom of Mysore (mei-sore') fell to the British in 1831 gorgeous jewels were among the immense spoils. In Windsor Castle is preserved a large bird of paradise, encrusted with rubies, diamonds, sapphires,

and emeralds, which hovered over the throne of Tipu, (tip'-poo) "the tiger."

The most splendid Eastern collections today are owned by the Nizam (nee-zahm) of Haidarabad, in whose domain are rich mines, the Gaikwar (geek'-war) of Baroda, and, even more particularly, the Shah



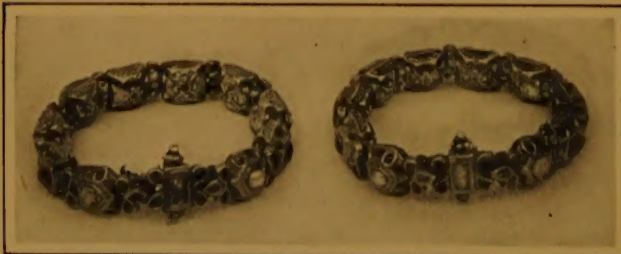
ANTIQUÉ GEM (left) AND ITS WAX IMPRESSION (on right).

Head of Julius Cæsar cut in amethyst



ANCIENT GREEK GEM

Head of Alexander the Great—turquoise cameo. Renaissance setting



HINDU ARMLETS

Studded with pearls and diamonds

*The Gnostics were certain special sects of early religious thinkers.

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of Persia, who has many treasures dating from 1739, when Nadir (nah'-der) Shah sacked Delhi and carried the Peacock Throne and all the other jewels of the Mogul Emperors to Persia.

Some Famous Diamonds

Jewels have been the motive power for much dark history and romance. Precious stones of ancient pedigree have been so frequently stolen and recut that the true history of many famous jewels has been lost. Most of the great historical gems, however, came from India.

There are about eighty great diamonds in the world with romantic histories. The Shah of Persia wears, set in bracelets, the magnificent Taj-e-Mah (Crown of the Moon) which weighs 146 carats, and the Darrya-i-noor (Sea of Light); and, as the latter is of the same size and shape as the Koh-i-noor before it was recut, there is some foundation for the tradition that these two gems were the eyes of the famous Peacock on the throne of the Mogul Emperors.

The Orloff ($194\frac{3}{4}$ carats) now in the scepter of the Czar of Russia, is an old Indian jewel, once the eye of an idol in Seringapatam. It was brought to Europe and purchased in Amsterdam by Prince Orloff for the Empress Catherine. The "Moon of Mountains" (120 carats) also owned by the Russian Czar, seems to have belonged to the Mogul Emperors.

The "Great Mogul," described by Tavernier, has disappeared. It was presented to Shah Jehan by Jemula, an emir in the court of the Rajah of Golconda, who used "to count his diamonds by the sack." Tavernier said it weighed $274\frac{9}{16}$ carats. It may be still in the Persian treasury; or, it may have been cut up into several stones. It may be,

therefore, that many historic diamonds known to Europe are parts of the "Great Mogul."

"The Pitt," or "Regent" ($136\frac{3}{4}$ carats), is another Indian stone. It was bought by Mr. Pitt, the father of the first Earl of Chatham, in Golconda, in 1702, for £1,000 (\$5,000), and it was sold to the Duke of Orleans when Regent of France. It disappeared in the robbery of the French Crown Jewels in 1791,



THE WORLD-FAMOUS "HOPE DIAMOND"—(actual size)
Photographed from a crystal model

was found, sold to a Berlin merchant and recovered by Napoleon I, who wore it in his sword. Captured at the Battle of Waterloo by the Prussians, it is now owned by the German Kaiser. It is said to be worth £480,000 (\$2,400,000). The "Sancy" (53 ½ carats), also an Indian diamond, came to Europe in the fifteenth century. It was owned by Charles the Bold, then by Baron de Sancy, Henri III of France, Queen Elizabeth, and James II,



THE CELEBRATED YELLOW "TIFFANY DIAMOND"

Known also as the "Canary Diamond"—(actual size). Photographed from a crystal model

who sold it to Louis XIV for 625,000 francs (\$125,000). Louis XV wore it at his coronation. It was lost in the robbery of the Crown Jewels of 1791 and recovered in the time of Napoleon, who sold it to the Czar of Russia. Then it went back to India and became the property of the Maharajah of Puttiala, upon whose death in 1880 it again returned to Europe.

The largest diamond in the world, the Cullinan, re-named by George V the "Star of Africa," was found near Pretoria in 1905. It weighed 3,025 ¾ carats—over a pound! Purchased by the Transvaal people for \$150,000, it was given to King Edward, who had it cut in Amsterdam. Two splendid stones, one a pendeloque, or drop brilliant (516 ½ carats, of 74 facets), the other a square brilliant (309 ⅜ carats, of 63 facets), ornament the crown and scepter respectively.

Tavernier brought home a superb "blue diamond," of a "lovely violet" color. It was bought by Louis XIV and it was lost at the robbery of the Garde Meuble in 1791. It is supposed that the diamond bought by the London banker, Henry Thomas Hope, in 1830 for £18,000 (\$70,000) from a man named Eliason, who could give no pedigree for it, is a part of this famous Indian gem, which had been broken up and re-cut. Like many other Indian jewels the "Hope Diamond" is said to bring ill-luck to its possessor.

The most beautiful yellow diamond is the "Canary" (125 ½ carats), found in the DeBeers mines, South Africa, in 1875. It was cut in Paris and bought by Messrs. Tiffany & Co. of New York. It is of a beautiful color and luster.

The "Austrian Yellow," in the Imperial Treasury, Vienna, is a large and famous stone, once owned by Maria Theresa, and in the Green

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Vaults of Dresden there is a very rare green diamond, long the property of the Kings of Saxony. Red diamonds are excessively rare. One, the "Halpen," is described as being of "the rich color of an African sunset."

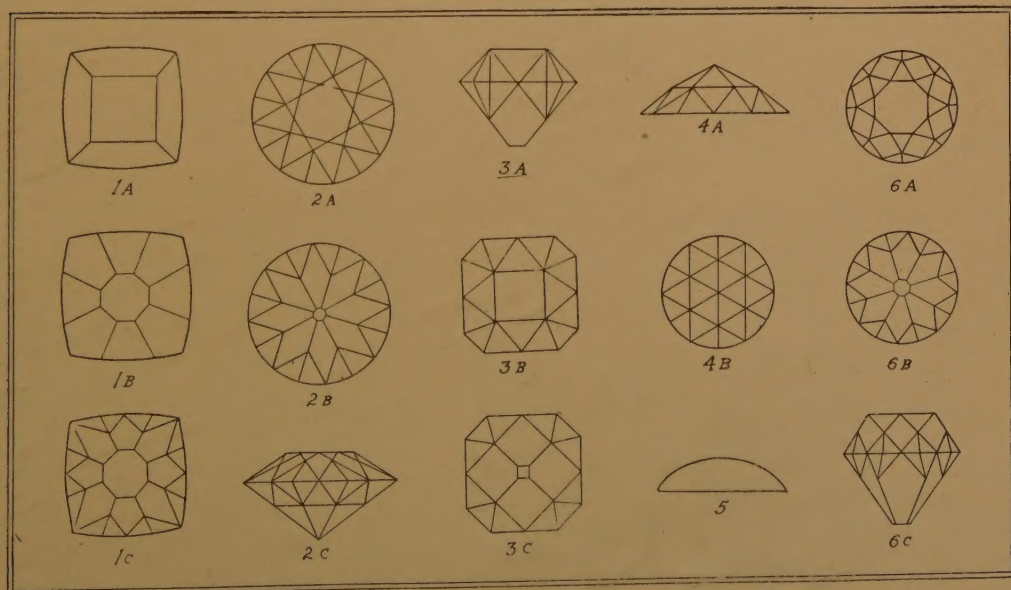
Gem Cutting

The art of the lapidary (gem cutter) is comparatively modern. In India, the home of jewels, precious stones are imperfectly cut. To sacrifice size for the sake of increasing brilliancy and beauty is not practised by Orientals; but Europeans and Americans consider a moderately fine stone, artistically cut and polished, of more value than a finer gem not so well worked.

The art of cutting the diamond into regular facets to increase its play of light was discovered by De Berghem in 1456, in Bruges (broozsh). He experimented with three diamonds of Charles the Bold, Duke of Burgundy. One was the "Beau Sancy"; the second passed into the possession of Pope Sixtus V; and the third the Duke of Burgundy gave to Louis XI. De Berghem's pupils took the art into Paris, Antwerp and Amsterdam.

The original cut was "table," as shown in design below; the "rose cut" was introduced about 1520; and the "brilliant" was invented by Vencenzio Peruzzi (ven-chen'-zee-oh per-root'-see) of Venice, in the seventeenth century. Cardinal Mazarin was the first to have a diamond cut "brilliant"; and he had twelve of the French Crown Jewels re-cut in this style in 1660.

The "brilliant," the favorite cut today, has two cones united at their bases. The upper cone is cut off a short distance from the top, and the lower cone, having merely the apex cut off, ends very nearly in a point. The end of this lower cone is termed the "culet" (coo-let). The plane



Old brilliant cuttings—1A, 10 facets; 1B, 18 facets; 1C, 50 facets. Modern American cut—2A, top; 2B, bottom; 2C, side. Old square cut brilliant—3A, side; 3B, top; 3C, bottom. Old Dutch Rose—4A, side; 4B, top. En cabouchon—5, side view. English round cut brilliant—6A, top; 6B, bottom; 6C, side

surface at the top is called the "table." The junction of the two cones is the "girdle." The portion between the table and girdle is the "bezel" (bessle); and the portion between the girdle and the culet is the "pavilion." According to the number of facets, the brilliant is "single," "double," or "Old English."

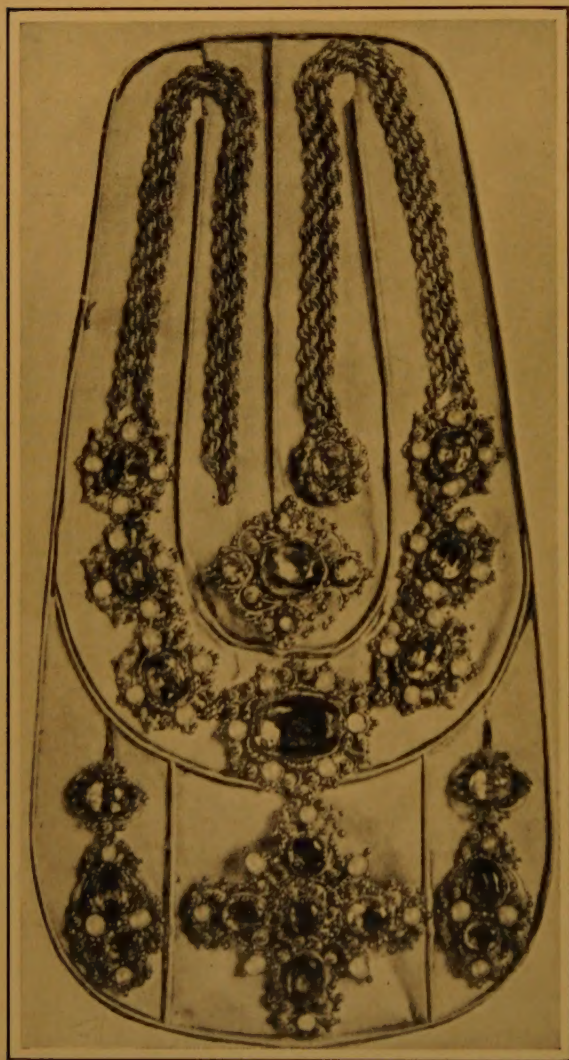
The "rose," resembling an opening rosebud, is flat below, with a low pyramid above, covered with small facets (fas-set) in two rows. In the center there are generally six triangular facets. A "Dutch Rose" has 24 facets; a "Rose Recoupé" (Rec-coo-pay), 36 facets; and a "Brabant Rose," 12 (or fewer) facets. When the facets decrease gradually

as they approach the table and culet, the gem is "step cut."

When a stone has one or two convex faces, with or without facets at the base, it is "convex cut"; and when it is flat, with a polished convex top, it is "*en cabouchon*" (ohn cab'-oo-shohn).

The Sparkling Diamond

A diamond described by a jeweler as of "the first water" is colorless and transparent. Uncut, the diamond is an irregular, rough, luminous, gray pebble; but, under the skilful hands of the workman its inherent qualities are brought out. It is carbon and the hardest substance in the world. "Diamonds," to quote from the famous British scientist, Sir William Crookes, "vary considerably in hardness, and even different parts of the same crystal differ in their resistance to grinding and cutting. It is not the hardness of the diamond, so much as its optical qualities, that make it so highly prized. It is one of the most *refracting* substances in nature, and it also has the highest *reflecting* properties. In the cutting of



NECKLACE AND PENDENT CROSS, WITH BROOCH AND EARRINGS, SET WITH PINK TOPAZES AND PEARLS
Property of Lady Ramsay, England

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diamonds advantage is taken of these qualities. When cut as a brilliant the facets on the lower side are inclined so that light falls on them at an angle of $24^{\circ} 13'$, at which angle all the incident light is totally refracted. A well-cut brilliant should appear opaque by transmitted light, except at a small spot in the middle, where the table and culet are opposite. All the light falling on the front of the stone is reflected from the facets, and the light passing into the diamond is reflected from the interior surfaces and refracted into colors when it passes out into the air, giving rise to the lightnings, the effulgence and coruscations for which the diamond is supreme above all other gems. The late Gardner Williams, general manager of the DeBeers Mines, South Africa, who knew more about diamonds than any other man, said: "I have been frequently asked, "What is your theory of the original crystallization of the diamond?" and my answer has always been, "I have none." All that can be said is that, in some unknown manner, carbon, which existed deep down in the internal regions of the earth, was changed from its black and uninviting appearance to the most beautiful gem that ever saw the light of day."

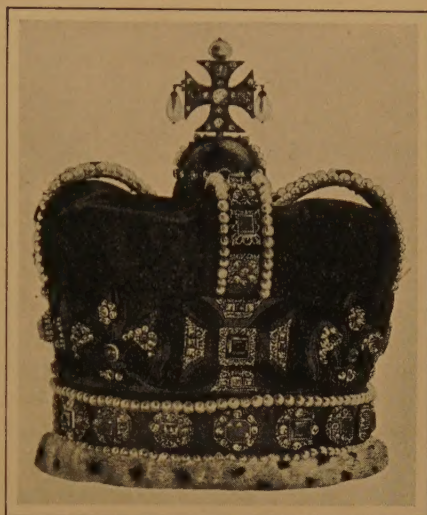
After exposure for some time to the sun, many diamonds glow in a dark room. Some diamonds are fluorescent, appearing milky in the sunlight; and Dr. Kunz discovered that a small amount of friction, even with a cloth, causes diamonds to exhibit a phosphorescence of greater or less intensity, and to become positively electric.

There are diamonds of all shades; from pure white to jet black; from pale yellow to deep orange; from light cinnamon to dark brown; and also in various shades of pink, green, and blue:

The Glowing Ruby

Burmah is the home of the ruby. The finest rubies come from mines near Mandalay; and when a particularly large stone is discovered it is escorted to the royal treasure house by a procession of high dignitaries, soldiers, and elephants. One of the King of Burmah's titles is "Lord of the Rubies."

The choicest rubies are a pure, deep red, described as "pigeon's blood"; and the test of a fine ruby is to match it with the blood of a freshly killed pigeon dropped beside the ruby. A perfect ruby is worth two or three times the price of a diamond of the same size, weight and quality. A ruby appears at its best by artificial light. Then it blazes in dazzling beauty and with depth of color.



CROWN OF ST. EDWARD

Official crown of England. Studded with pearls and precious stones

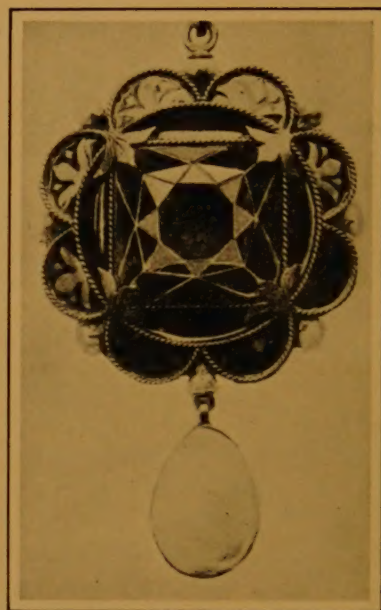
The rubies of Siam rank next to those of Burmah. The ruby and sapphire are practically the same mixture of alumina, or aluminium, and oxygen. They are called "corundums," from a Hindu word. The true oriental ruby is supposed to presage misfortune, illness, or death to its wearer by growing dark and lusterless. The spinel is frequently mistaken for the ruby. It is composed of alumina and magnesia, with small and variable proportions of other metallic oxides. The spinel is noted for its great range of color. The most valuable variety is the "Balas (balah) ruby," rose tinted, with a tinge of blue.

Sapphire and Emerald

The gem color of the sapphire is a deep cornflower blue, and the more "velvety" the stone the greater its value. A perfect sapphire is nearly as costly as a diamond of the same weight. The finest sapphires come from Siam. Sapphires may be green, yellow, gray, or white. The latter are often mistaken for diamonds. A very splendid sapphire, known as the "Eye of Allah," was carried away from Delhi by Nadir Shah. Another interesting sapphire is in the English crown. It is said to have belonged to Edward the Confessor, who died in 1066. Some corundums contain clouded strata in the crystal, which when cut *en cabouchon* exhibit six rays. Hence they

are called "star-sapphires," or "star-rubies." The ancients called these stones "asterias," and valued them greatly. The star-sapphire is more common than the star-ruby; but neither are so valuable as pure sapphires and rubies.

A flawless emerald is the rarest of all gems; for, the better the color the more faulty the stone. The color, due to oxide of chromium, varies from grass green to greenish white; but the choicest emerald is dark green and "velvety." The emerald is a beryl. Heliodorus gave a perfect description when he said "emeralds were green as a meadow in the spring, but illumined with a certain oily luster."



THE FELICINI JEWEL

Shown in the painting of the Madonna by Francia, now in the Bologna Gallery (Italy). It is a huge amethyst, with pendent pearl. The painting was made to picture this jewel



FAMOUS PEARL NECKLACE

Of the unfortunate Empress Carlotta, widow of Emperor Maximilian of Mexico

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Emeralds are found in the Ural and Altai Mountains and in North Carolina. The Spaniards took home chests full in the sixteenth century and increased the popularity of the stone. Cortes gave his bride in 1529 five wonderful emeralds, which were afterwards lost at sea.

The emerald was greatly valued by the ancients. Pliny tells us that it was so refreshing to the eyes that gem-cutters often gazed upon its "soft green luster" to revive their tired sight. In Cleopatra's time it was a royal gem. The famous ring which Polycrates (pol-lik'-kra-teez) threw into the sea to appease Fortune and which was found in a fish served at his table, was an engraved emerald. When Pope Adrian IV gave the lordship of Ireland to Henry II of England, he sent an emerald ring to Henry as the symbol of authority—most appropriate for the "Emerald Isle." Benvenuto Cellini (chel-lee'-nee) (1500-1570), the great goldsmith, tells us that an emerald in his day was worth four times the price of a diamond. Fifty years after his death the reverse was true. The emerald is a gem of much romance and superstition. The wearer of an emerald considers it an ill-omen if the stone falls from its setting. When George III was being crowned a large emerald dropped from the crown. The colonial gem—America—was lost in his reign.

Cat's Eye and Tourmaline

The Oriental cat's eye, a variety of chrysoberyl, is valued according to the perfection and brilliancy of the luminous line in the stone, which should be sharp and straight, and clearly defined, but not too broad. It must have a vitreous and slightly "greasy" luster, and exhibit a changeable gleam like a cat's eye in the dark. A dark olive is the proper hue. Stones of clear apple green are also valued. Cat's eyes are cut *en cabouchon* (see page 5). The East Indians, who rank the stone high, believe that it warns its wearer of danger or trouble, and is a charm against sorcery.

Curious is the tourmaline because of its optical and electrical qualities. Its chief constituents are silica and aluminum, in about equal quantity and forming three-fourths of the whole. The fourth part is variable. The stone is classified under various names according to color; for the tourmaline is yellow, pink, blue, brown, or gray. Sometimes, too, the gem is particolored—one part being green and the other pink.

The Dutch brought it home from Tourmali, Ceylon, in the seventeenth century. In 1820 it was discovered in Maine. The soft and somber tones of the tourmaline endear it to connoisseurs.



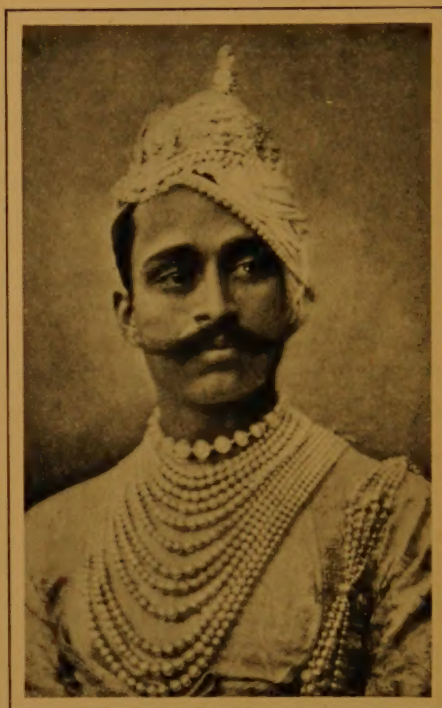
From "The Book of The Pearl," Century Co., Pub.

SHELL OF PEARL OYSTER, SHOWING PEARL ATTACHED

Topaz and Amethyst

Mineralogists include under this name three stones: first, the true topaz; second, the yellow sapphire, or Oriental topaz; and third, the false topaz, or a variety of Scotch quartz. The true topaz is found in all shades, from pale straw to sherry brown; and also in light blue, pink and light green.

If the amethyst were a rarer stone, it would be more highly valued. It is rock-crystal colored by manganese and iron. It varies from pale violet to purple, and under certain conditions exhibits two distinct tints—a reddish and a bluish purple. The dark violet Siberian amethyst is the most prized. The ancients ranked it high, and many beautiful portraits were carved upon it in intaglio. Cleopatra's signet was cut on an amethyst. It is the gem used for the rings of bishops.



"THE PRINCE OF PEARLS"

The late Rana of Dholpur in his pearl regalia

Opal and Lustrous Pearl

The opal, birthstone of October and symbol of hope, semi-transparent, or translucent, bluish, or yellowish white, with a wonderful play of color, is another of Nature's puzzles.

It is never found crystallized. Its composition is 90 per cent. silica and 10 per cent. water. Its lovely iridescence and magical illusions are not inherent in the gem, but are due to an optical phenomenon known as *diffraction*. The lovely play of color, therefore, is occasioned by a multitude of tiny fissures, having striated (grooved) sides, which diffract and decompose the light. So it might be said that the opal, whose minute gleaming feathers of color so often remind us of tropical plumage, has no colors of its own; but, possessing a wonderful secret trick of catching and breaking up rays of light, deceives us into thinking so. The best opals come from Hungary. Opals are known as "noble," "milk," "harlequin," "black," and "fire." Mexico is the home of the "fire" opal, the prevailing color of which is red, out of which come gleams of red, yellow and blue.

The beauty and value of a pearl depend upon its color, texture or "skin," transparency, or "water luster," and its form. A perfect pearl may be either round, or pear-shaped. In some pearls the luster is on the surface; in others, the outer surface is dull and the inner lustrous. The "skinning," or peeling, of pearls is a very delicate operation, performed under a magnifying glass with steel files. Moreover, the operation is an experiment—like marriage—for better or worse.

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The drilling of pearls is also a delicate matter. Much skill is required to select the point where the hole shall be drilled with special apparatus. Pearl-stringing is also an art that calls for great expertness. Pearls are so fragile that they require very careful handling and care. The pearl is a concretion of carbonate of lime, found in the shells of certain species of molluscs. By accident, a minute foreign substance, often a tiny grain of sand, finds its way into the shell, causing irritation in the body of the bivalve. An abnormal process of secretion takes place, and the foreign substance becomes surrounded with a soft, jelly-like material, enclosed in a sack. This gradually becomes covered with layers of mother-of-pearl and hardens.

The most costly ornament in the world is a shawl or carpet, of pearls (\$5,000,000), owned by the Gaikwar of Baroda. The most beautiful single pearl, La Pellegrina, is in Russia. It is perfectly round and weighs 112 grains. It was bought at Leghorn, by a Mr. Zozimi (zo-zee'-mee) of Moscow, from an English admiral returning from India.

Though the Europeans obtained pearls from the Carribean Sea in the sixteenth century, the pearl-fisheries in the Indian Ocean, the Red Sea and the Persian Gulf have been famous for three thousand years. The pearl is thus the oldest of gems.



ARAB PEARL
DIVERS IN THE
PERSIAN GULF



From "The Book
of the Pearl," by
Dr. G. F. Kunz,
Century Company,
Publishers

SUPPLEMENTARY READING

GEMS AND PRECIOUS STONES OF NORTH
AMERICA. Illustrated. *By Dr. G. F. Kunz*

THE CURIOUS LORE OF PRECIOUS STONES.
Illustrated. *By Dr. G. F. Kunz*

THE MAGIC OF JEWELS AND CHARMS.
Illustrated. *By Dr. G. F. Kunz*

BOOK OF THE PEARL *By Dr. G. F. Kunz*
Illustrated.

JEWELRY (The Connoisseur's Library) Illustrated
By H. Gifford Smith

GEM-STONES AND THEIR DISTINCTIVE
CHARACTERS. *By G. F. H. Smith*

BOOK OF PRECIOUS STONES. *By T. Wodiska*

* * Information concerning the above books may be had on application to the Editor of The Mentor.

THE OPEN LETTER

The love of sparkling stones goes far back in history. It was one of the first forms of human delight, and it expressed itself in the very infancy of the race. The primitive man and woman, caught by color and sparkle, selected certain stones for decoration. This was most natural, for the love of ornament is inherent in human nature. Even tribes to whom climate and civilization have not suggested the need of clothing decorate themselves with ornaments.

★ ★ ★

"Gems" are stones which, by reason of their brilliancy, color, hardness and rarity, are valued for personal adornment. But this definition does not fully explain the great value of gems. Is it brilliancy? There are plenty of brilliant bits of crystal. Is it color? Millions of beautiful colored stones may readily be found. Is it hardness? Quartz is nearly as hard as ruby and diamond, and harder than opal. Is it rarity, then, that gives value? Not that alone. I picked up in the Grand Canyon some stones of exquisite beauty, each one of which is probably unique in all the world. But they have no real value.

★ ★ ★

The economists tell us that value is determined by supply and demand. There is no demand for a casual stone picked up in the Canyon—no matter how beautiful it may be. A diamond of the same color and size would be priceless. To have real value, a thing must be desired. Out of all the various beautiful stones found in the earth during the course of time, certain kinds came to be specially desired for their brilliancy or color, their durability and rarity, and upon these stones the human race conferred the title of "precious gems," and raised them to the rank of nobility. They became the established "upper classes" of the Mineral



AMETHYST INTAGLIO
Old Greek engraved gem. Subject, Psyche

Kingdom. By virtue of this distinction, not only their value became standardized, but they acquired power. The adoration of the gem has, at times, determined the course of the world's history. Nations have bargained for a sparkling stone; a throne has been wrecked by a diamond necklace. The symbol of the heart's desire is a jeweled ring.

★ ★ ★

The real value of precious stones rests on something more substantial than sentimental or romantic associations. The poet may rhapsodize on the diamond's "lightning flash," the ruby's "pigeon blood," or the cats-eye's "sullen gleam"; the philosopher may see strange meanings in the half hidden fires of the opal; the superstitious mystic may read signs in the shifting light of gems. But these are not real values. The poet and mystic could find beauties and omens in unknown stones cast up by the sea or turned over by the laborer's spade. The real value of a stone in the world's markets lies in its title to a place in one or the other of the accepted "best families" of *standardized gems*. That point of distinction being settled, the stone in question—diamond, ruby, sapphire, emerald or opal—may sparkle, gleam or be exceedingly dull in radiance. It has its recognized place and value. If it be dull it may even be more valuable because, in the established race of gems to which it belongs, dullness may be odd, unusual, and therefore rare.

★ ★ ★

And the beautiful stones picked up in the Canyon—what of them? They are a joy to the eye, but nothing more. Beautiful as they are, they have no place in the peerage of precious stones. In reckoning with the aristocracy of gems their names are not mentioned. They "don't belong."

W. S. Moffat

EDITOR



HECTOR BERLIOZ



ECTOR BERLIOZ, often called "The Father of Modern Orchestration," was born at La Cote, St. Andre, near Grenoble, France, on December 11, 1803. His father, Louis Berlioz, was a country doctor with a large practice—something of an author too, and altogether an intelligent man. Mme. Berlioz was a typical

woman of the mountains—ardent, affectionate, narrow-minded, devoutly religious, and intensely suspicious of the world and its temptations. The father opposed music as a profession, and his mother protested against young Hector's musical pursuits. So through the years when he was shaping his career, both his parents were against him.

But music took possession of the boy. He found a flageolet in a neglected drawer in his home, and made such terrible noises with it that his father, in self-defense, taught him to play it. To this succeeded a flute and later a guitar, after which practical instruction came to a standstill. He never mastered the piano. He could crash out a few chords, but he was never a finished player. It is noticeable that two great masters of modern orchestration, Berlioz and Wagner, were both indifferent piano performers.

Berlioz studied harmony after a fashion, and pursued in his own way a course of study of the works of various musicians.

His father tried to make a doctor of him, promising him a beautiful flute if he would study medicine. Accordingly, in 1822, Hector set out for Paris with his cousin Robert, bound for the medical school. But the first day in the dissecting room was enough for him. He gave one glance around at the accumulated horrors, jumped from the window, and returned home, declaring that he would rather die than dissect.

Then he took to the Public Library of the Conservatoire and began to devour the music scores he found there, especially those of the master composer Gluck. His father stormed, argued, but all to no purpose. The ugly duckling had escaped from the barnyard, and was beginning to transform itself into a swan.

Berlioz found a helpful music teacher in Lesueur, Professor of Composition in the Conservatoire. Lessons began in earnest and Berlioz was a quick pupil. Suffering under the displeasure of his parents and the consequent cutting off of his allowance, Berlioz fell upon hard times. He lived in a garret and dined off bread and dates, and worked day and night composing music and teaching a few pupils.

His first attempts at musical composition were declared unplayable. He suffered the usual hard fortune of geniuses

who live and labor in advance of their times. He tried three times for the coveted Prix (pre) de Rome (Prize of Rome—a great distinction much sought by artists each year), finally obtaining the second prize. 1829 was an eventful year. Berlioz came across Goethe's "Faust," devoured it, and produced some musical material from it which he used seventeen years later in his great work, "The Damnation of Faust." Then came the composition of the *Symphonie Fantastique*, which was performed and which made an impression, but was not understood.

Then came the Revolution of 1830, and on its flood Berlioz at last sailed into success. The Revolution upset many notions in art and literature as well as in life, and Berlioz's bold, independent musical expression then found a ready and interested hearing.

About this time, Berlioz carried on an ardent and stormy romance with the popular and beautiful Irish actress, Miss Smithson. After alternating conditions of hope and despair, he married Miss Smithson in October, 1833. They were both terribly poor, but "she was mine" said Berlioz, "and we defied the world."

The years that followed were happy ones. Success began to smile on Berlioz. He filled several positions as orchestral director, and, in that capacity, he attained a distinction shared by few. His compositions were daring flights of a new and gifted musical genius. He carried mannerism to the point almost of caricature. His conducting was distinctly individual. His temperament was intensely ardent. He fairly flung himself into his art and swept his orchestra enthusiastically along with him. As a composer, Berlioz ranks with Beethoven, Wagner, and a few other of the great masters of instrumentation in the world's history. As an orchestral conductor he possessed in a large degree the qualities of the inspired leader. He had a complete knowledge of the strength and weakness of each instrument, great skill in the treatment and combination of them, ready invention, and boundless audacity.

He died in Paris on March 8, 1869, and was buried in the cemetery Montmartre, the distinguished composers Gounod and Ambroise Thomas being among the pallbearers.



HANS RICHTER



HANS RICHTER was the first of the great "star" opera conductors (called "prima donna conductors"). He was leader at the Bayreuth Wagnerian festivals from the first in 1876, conductor of the London Philharmonic concerts, founder of the London Richter concerts, and was known throughout Europe as one of the most ener-

getic and accomplished of modern orchestral masters. His name is especially connected with the works of Richard Wagner, of which he became one of the most distinguished interpreters; but his performances of the works of Beethoven, Liszt, and Brahms were also famous wherever there was a music-loving public.

Born at Raab, in Hungary, on the 4th of April, 1843, son of the musical director of the cathedral, Richter began his musical education at an early age. He lived in a musical atmosphere, as his mother, whose maiden name was Josephine Csazinsky, was the first to take the rôle of Venus in "Tannhäuser" at Vienna. As a boy, he sang in the cathedral choir, either soprano or alto as the circumstances required, and sometimes played the organ.

He made his public debut as a drummer in Haydn's "Paukenmesse." When he was ten years old, in 1853, he appeared at a concert as pianist, and the following year, after the death of his father, he went to the choristers' school, "the Convikt," in Vienna—where Schubert received his musical education. At Vienna, Richter became a chorister in the Court Chapel.

For five years, from 1860, Richter studied in the Vienna "Conservatorium," under Heissler and Sechter, and learned to play the horn under Kleinecke (klein' ek-keh), becoming finally hornist in the old Kärnthnerthor Theater. The studies he had made in the meanwhile of the art of conducting did not bear fruit until 1868. In August of that year he made his first appearance as a conductor at the Court Theater in Munich, to which he had just been appointed, presiding over a performance of "William Tell."

His friendship with Richard Wagner was long and close, and in the course of it Richter made the first copy of the music score of "Die Meistersinger." He stayed at Lucerne with Wagner, and worked with him from October, 1866, until December, 1867.

"I have mentioned that Wagner's work-room, where he was engaged on the score of the 'Meistersinger' was exactly underneath the room which I occupied in his house," he said on one occasion. "During the thirteen months which I spent at Villa Tribschen (treeb'-shen), I can posi-

tively state that I never once heard the sound of the piano in his room. This shows that when composing or noting down his ideas, Wagner was never in the habit of trying how it would sound on the piano."

In 1868 Richter accepted the post of conductor at the National Theater, Munich, and remained there for a year. After a visit to Paris and then to Brussels, for the first production of "Lohengrin," in 1870, he returned to Wagner, at Lucerne, and made the copy of the music score of the four music dramas of the "Ring of the Nibelung" for the engraver. In January, 1875, he conducted a great orchestral concert in Vienna, which attracted attention to him, having in the meantime been conductor at the National Theater, in Pest, Hungary. This was followed by his appointment to the conductorship of the Court Opera at Vienna, and during the same period he conducted the Philharmonic concerts, and from 1884 to 1890 was conductor of the concerts of the Gesellschaft der Musikfreunde (meaning "Society of Friends of Music," an old established association in Vienna).

The beginning of his career in England came in 1877 with the famous Wagner concerts, when he shared the post of conductor with Wagner himself. In 1889 began the "Orchestral Festival Concerts," in London, which later became the Richter concerts, and were especially notable for the conductor's knowledge of the Beethoven symphonies, which he conducted without music score. Richter introduced Wagner's "Die Meistersinger" and "Tristan" to the London public, and, from 1904 on he presided at the special performances of German opera at Covent Garden.

He died in Bayreuth on December 6, 1916.

Richter had many decorations, including the Order of Maximilian from the King of Bavaria. Oxford University bestowed the honorary degree of Mus. D. (Doctor of Music) upon him in 1885, and he received the Order of Franz Joseph. The list of the great opera houses and concert halls of Europe, in which Richter conducted, is a long and impressive one, and bears testimony to the versatile genius of this great conductor.



THEODORE THOMAS

THEODORE THOMAS was a great commander. He not only had a born gift for leadership, but he had served well in the ranks, so that when he wanted something done he could generally show a musician how to do it. He was one of the early American concert musicians, and his particular distinction lies in the fact that he

was the great pioneer in the organization and upbuilding of the large orchestra in the United States. Theodore Thomas was born in Esens, East Friesland, on the North Sea, on October 11, 1835. He came by his musical talents naturally, for his father was a violinist. The family emigrated to the United States when Theodore was ten years old. Theodore learned to play the violin at an early age, and appeared in many concerts in New York as a soloist before he was fifteen. When he was sixteen he made a successful tour of the Southern States, and on returning to New York played the first violin in concerts given by Jenny Lind, "the Swedish Nightingale," and the celebrated tenor, Mario. Then he joined the orchestra conducted by Ardit, of old-time opera fame, and for ten years played as concert master in wandering opera companies. In 1855, in company with the distinguished pianist, Dr. William Mason, Thomas began a series of chamber concerts in New York City, which were continued up until 1869. In 1864 he inaugurated a series of symphony concerts in New York, which were continued for five years, and then resumed in the years between 1872 and 1878. In order to keep his men together and maintain true music discipline, he gave summer concerts in various gardens. In this way the "Thomas Orchestra" became a well-known and popular institution.

Theodore Thomas was always a master at making programs, and his concerts had a high educational value on account of the rare judgment that he used in selecting, not only from the classics, but from the newer works of music, pieces that would invite and improve the public taste. Theodore Thomas and his orchestra fared badly at the Philadelphia Centennial Exposition in 1876. As a result his men

were disbanded and he was compelled to turn to teaching. He devoted two years to directing the College of Music in Cincinnati, and then in 1878 he returned to New York to accept the leadership of the Philharmonic Society, the oldest orchestral organization in the United States. He retired from the Cincinnati College of Music in 1880, but kept in touch with that city by directing the May festivals there each year during the rest of his life. He settled in New York and collected a fine orchestra, which in 1883 toured from New York to San Francisco and return. On the expiration of his term as conductor of the Philharmonic Society, a very liberal offer was made to him to organize a similar symphony orchestra in Chicago. This he accepted and a contract was signed in December, 1880. There Theodore Thomas came fully into his own. His years of labor were crowned with a success universally acknowledged. A symphony hall was built by popular subscription especially as a home for his musical organization. During the years that remained to him he toured many cities with his great Chicago Orchestra, and his concerts were everywhere hailed as musical events of the first importance.

Mr. Thomas was twice married, first in 1864 to Miss Minna L. Rhodes, who died on April 4, 1889; then, on May 7, 1890, to Miss Rose Fay, a sister of the well-known pianist, Miss Amy Fay. Theodore Thomas died in Chicago on January 4, 1905.

Mr. Thomas was abrupt and determined in manner, but he possessed a kindly heart. He knew his players well, both as men and as musicians, and was a warm friend to them. He was a thorough musical scholar, and a forceful, commanding figure in the moulding of the music history of America. The music world of today owes much to him.



ANTON SEIDL



ANTON SEIDL was a magnetic leader, beloved by all that were associated with him. He was born in Budapest, Hungary, on May 6, 1850. This was the year when Liszt, in affection for Richard Wagner, brought out the latter's three year old opera "Lohengrin," which no one dared to touch because it was

considered then "an impossible opera."

Seidl was intended by his parents to be a priest. He liked, as a boy, to assemble his playmates about him, read mass, dispense blessings, and generally carry out church forms as he had seen them. But even then he was accustomed to beat time as he sang rhythmically, and to say, "I want to be a conductor." He was a boy prodigy, playing the piano in public at six years of age, and playing the organ at school. His chief delight was opera. He would go as often as he could, and on returning home, he would stay up late at night playing what he could remember and imitating the gestures of the orchestra conductor. The first time that he heard "Lohengrin," he determined to become a musician—and his parents consented. Young Seidl accordingly went to Leipsic in 1870 and studied at the famous Conservatory there. He had heard of Hans Richter and his leading of Wagner music, so when he learned that Richter was to be conductor at Budapest he asked that he might go to him as a pupil. Richter consented, and in the course of teaching him he became so interested in Seidl that when Wagner asked Richter for a talented young man to help him at Bayreuth, Richter recommended his young pupil. This was a stroke of luck for Seidl, for he proved to be exactly the sort of young assistant that Wagner wanted. He lived in Wagner's house six years while Wagner's great work was going on. He had the honor and advantage of being one of only four real pupils of Wagner—Hans Von Bülow, Karl Ritter and Hans Richter being the other three.

Seidl became Wagner's right hand, especially at rehearsals, and the great master was often heard to say, "What would I do without Seidl?" He assisted at the first Bayreuth festival in 1876, and was ever present, watching that Wagner's ideas were faithfully carried out. In 1882 the manager, Angelo Neumann, got up a travelling Wagner company to carry the message of Wagner opera through the great cities of Europe, and Seidl was the leader selected. In the company was a beautiful young soprano, Fraulein Auguste Kraus, with whom young Seidl fell in love. After an artistic and romantic association

of two years, they were married on February 29, 1884. They came to New York in 1885, and then for a number of years Anton Seidl presided at the Metropolitan Opera House in the production of great Wagner performances. Under his direction "Tristan" and "Die Meistersinger" were performed for the first time in America. The four dramas of the Nibelung series were given, singly at first, then finally as one great festival. In 1891 Seidl was elected conductor of the New York Philharmonic Society, Theodore Thomas having accepted a call to Chicago. Seidl then established himself in the public esteem as a conductor in concert as he had already in opera. The directors of the Metropolitan Opera House decided, in 1891, to return to Italian opera, so for a few years Seidl was occupied only in orchestral concerts. However, the day came when a monster petition signed by thousands begged that Seidl be brought back to the Metropolitan Opera House; and Jean de Reszke, the celebrated tenor of the opera, who wanted to sing in Wagner's operas, demanded that Seidl should conduct them. "One must be blind and deaf," said de Reszke, "not to perceive how the public adores Seidl," and Albert Niemann, the famous heroic tenor, said "Half the labor and responsibility of singing is taken from one's shoulders by such a leader." Then followed years of great things in music in New York, Seidl being the central figure. In 1898 he was invited by Cosima Wagner to go to Bayreuth and conduct the one hundredth performance of "Parsifal," and it was the last opera he led. He returned to America worn out and in reduced health. He died suddenly on March 28, 1898. The funeral services took place at the Metropolitan Opera House, where Seidl had so long been an idolized figure. Thousands crowded the temple of music and the streets adjoining. Distinguished men of many professions were there, and the musical societies with which Seidl had been identified took part in the services. On the afternoon of March 31, 1898, Anton Seidl was borne by loving hands slowly down the orchestra pit, and there, on the self-same spot on which he had stood so often in life, for one solemn hour he took his place again.



ARTHUR NIKISCH

THE first Wagner festival at Bayreuth in 1876 was a school and an assembly of musical genius, mature and immature. Many who took part in that festival were then famous musicians. Many more were destined to future fame. Three of the great orchestra conductors considered in this number of *The Mentor* shared in the work

of the Bayreuth festival. Hans Richter conducted the music; Anton Seidl directed work behind the scenes; Arthur Nikisch played one of the first violins in the orchestra. Nikisch was a young man then, only twenty-one years of age, but his life, almost from birth, had been one of music.

He was born October 12, 1855, and he was the son of the head accountant of Baron Sina's estate in Hungary. He displayed a real talent for music as early as his third year, and before he was six years of age he was placed under instruction. He studied piano and theory with the eager intelligence of a bright student of sixteen. When he was only seven years of age he wrote out the piano score of the overtures of "William Tell" and the "Barber of Seville" after hearing them played only once. He played first in public as a pianist at eight years of age, and won instant recognition. At eleven years Nikisch was in the Vienna Conservatory, working as hard as if he knew nothing of music and had just begun to study it. His affections shifted from piano to violin playing. He was proficient in both. And meantime he studied composition. When he was thirteen years of age he won first prize for violin playing in the Conservatory, second prize for piano playing, and a gold medal for a composition for a string sextet. After the Wagner festival

in 1876 he entered the Court Orchestra at Vienna. From there he went to the orchestra of the Leipsic Opera House, of which body he became conductor in 1879. Nikisch remained in this position for ten years, and developed so in his art that his reputation traveled across the Atlantic. In 1889 he was invited to be conductor of the Boston Symphony Orchestra. He filled this position with great honor and distinction for four years, making a reputation in the New World like that which he enjoyed in the Old. In 1894 he returned to Europe as conductor of the opera at Budapest, and he was occupying that position when he was elected to the conductorship of the Gewandhaus (geh-vond'-house) Orchestra in Leipsic, one of the most distinguished and important musical positions in all Europe.

Arthur Nikisch married the accomplished singer, Amelie Heusner, and the two frequently contributed their personal talents to the concerts that Nikisch conducted, Mrs. Nikisch singing to her husband's accompaniment on the piano. It was a delightful entertainment that they gave, and one of the highest artistic merit. Nikisch's tastes in music are exquisite. His style in conducting is both scholarly and poetic. No one excels him in the knowledge of music, and few equal him in artistic temperament.



ARTURO TOSCANINI

STANDING as straight as an arrow, with baton pointing low for attention; leaning forward for more intimate communion with his men; with hands extended in quiet appeal; with arms darting out to compel obedience; in extreme repose; in the stress of the utmost exertion—in his attitude, Toscanini expresses the forces of his destiny.

While you look upon his slender figure—slender almost to the point of frailty, yet charged with electric vitality; while you follow his searching eyes as they sweep the stage or fasten on some musician in the orchestra, enjoining, beseeching, encouraging, reproaching; while you watch the commanding beat of his right arm, rhythmically exact, precise, imperious, yet wonderfully supple, elastic, and graceful, or marvel at the expressiveness of his left hand, lifted over the instrumental surge, to soothe or quicken, to appease or incite, you fall under the spell of his personality as completely as the artists who answer his will.

Such is Toscanini as he leads his orchestral forces. He is a strong, brilliant personality, clear of vision, impulsive, and determined. "When Toscanini leaves his house he knows exactly where he is going," one of his friends remarked in discussing his ways; and this strikes the keynote of his character. There is no halting, no hesitating, no turning, no vacillating, but one steady onward march, one course, one aim. This is something rarely found among musicians, rarely found among any of those who possess the artistic temperament.

Arturo Toscanini was born at Parma, Italy, in 1867. He was a musician from early years, and like many another conductor, he rose from a position in the orchestra to the head music stand. The incident of his rise was dramatic. Toscanini was in Rio de Janeiro, Brazil, at the time. He was doing double duty as the first cellist in the orchestra and assistant chorus master. The season had been going badly. One conductor had been rejected, and an indignant audience, assembled to hear "Aida," refused to accept the services of an incompetent substitute, compelling him with jeers, hisses and catcalls to leave the orchestra. The manager was in a quandary. Influential subscribers said that the performance must not be abandoned, and that they were ready to accept as leader any musician in the orchestra. Someone suggested Toscanini, who thereupon beat a hasty retreat to the stage, where he was found hiding in the wings. His attempts to escape were futile. Forced into a dress suit supplied by the costumer of the theater, he was dragged out to the pit and lifted bodily into the conductor's

stand, while the crowd roared its approval. The youthful conductor seized the baton and suddenly the noise stopped. He held by his magnetic personality the undivided attention, not only of the orchestra, but of the audience. Everyone could see that he was conducting from memory. Even then, when he made his first appearance as a leader, Toscanini was, as always after, wholly independent of the music score. And so the evening that began in an uproar ended in enthusiasm, and a new conductor was launched upon his career.

The news of this sensational affair was flashed across the ocean, and after that the doors of every opera house in Italy were open to the young conductor. He led the first performance of "Pagliacci" in Milan, when Victor Maurel created the role of *Tonio*. For years he was director of La Scala, the great opera house of Milan, where he became associated with Giulio Gatti-Casazza (Jool'-yo Gat'-tee Ca-sat'-zah), who later became the manager of the Metropolitan Opera House in New York, and brought Toscanini to the United States.

Toscanini's leadership in America won new laurels for him. His repertory was unusually wide, including all the most important works of Italian and French opera, and the great music dramas of Richard Wagner as well. And to think that he conducted these works by memory! His retentive powers were phenomenal. In fact, his capacity to absorb and fasten in his memory, down to the most minute details, an apparently unlimited number of opera scores is quite without precedent.

There is one striking contrast in the personality of Toscanini. He is both bold and shy. At the conductor's desk, facing his orchestra, he is a brilliant, flashing, masterful leader. When he turns toward the audience he becomes modest and shrinking. His abhorrence of applause is not an affectation. It is in his nature.

"I cannot give the exact reasons," he once said, "but noisy demonstrations of approval always have given me an acute sensation of pain. It is not timidity, I know. It is an instinct. I had the feeling as a boy when I played the 'cello for the first time in public. As soon as the hand-clapping began I could not resist the impulse to rush into hiding."